

PENNSYLVANIA
COLLEGE OF MUSIC



MEADVILLE
PENNSYLVANIA



THE PENNSYLVANIA
COLLEGE OF MUSIC

1905

MEADVILLE, PENNSYLVANIA

Calendar

1905-06.

Commencement Exercises, June 14 and 15, 8 p. m.

Annual Reception, June 6.

First Term begins September 4.

First Term closes November 11.

Second Term begins November 13.

Second Term closes February 3.

Third Term begins February 5.

Third Term closes April 21.

Fourth Term begins April 23.

Fourth Term closes June 30.

Holiday Vacation, December 16, 1905, to January 1,

1906. Spring Vacation, March 31 to April 9.

Trustees

President,

DR. THEODORE L. FLOOD.

Vice President,

W. S. MCGUNNEGLE.

Secretary,

ERNEST A. HEMPSTEAD.

Treasurer,

C. S. BURWELL.

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B. L. SINGLEY.

FRANCIS A. CHRISTIE.

W. T. DUTTON.

The Pennsylvania College of Music

THE Pennsylvania College of Music (originally chartered in 1887 as the Meadville Conservatory of Music) will begin its nineteenth year Monday, September 4, 1905, with the largest and best faculty since its organization, and with the most flattering prospects of success. The year just closed has been the most successful in the history of the College, the attendance being fully thirty per cent. larger than in 1903-04, and well distributed through all departments. In all, over four hundred students were enrolled. The increase has necessitated an increase in the teaching force, and two teachers have been added to the faculty for 1905-06, one in the Voice and one in the Piano department. The equipment of the College will be increased and in every way the management will aim to develop and improve the facilities for acquiring a thorough musical training at moderate cost.

Faculty

HARRY WAITHE MANVILLE, DIRECTOR.

BERTHA SPAULDING SCHRECK,
Voice.

MATHILDE JOHNSON KNUDSON,
MARY THORPE GRAHAM,
EDWIN E. HOLT,
IDA ESCHELMAN,
FLORENCE R. HEWIT,
Piano.

FLAVIA DAVIS PORTER,
Pipe Organ.

JAMES BROWNE MARTIN,
Violin, Harmony and Theory.

MISS IONA WOODCOCK,
China Painting.

MISS EDITH JEANETTE RODDY,
Drawing and Painting.

MISS JENNIE BRAWLEY,
Office Secretary.

TEACHERS OF VOICE.

Harry Waithe
Manville. For thirteen years Mr. Manville, the Musical Director of the Pennsylvania College of Music, has been a central figure in the development of music in Western Pennsylvania. He comes to this work rich in brilliant natural endowments, reinforced by a remarkably ample professional equipment. His voice is a sympathetic tenor, remarkable for its purity and perfect certainty of intonation.

One of our eastern critics, in speaking of him, says: "Too much cannot be said in praise of Mr. Manville as a voice builder." There is nothing sensational in his work. To the real student he gives a sure foundation which is of inestimable value for an artistic career. He spends upon each pupil the best of a mind full of experience and judgment and a heart full of sympathy. Of unlimited patience himself, he seems to impart to his pupils much of that patience which should be an element of the artist's temperament.

For a number of years Mr. Manville was a pupil of James Sauvage, who is acknowledged by our most conservative critics to be America's foremost oratorio coach. Among Mr. Sauvage's artist pupils are such prominent singers as Mme. Charlotte Maconda, Dr. Carl E. Dufft, Mme. L. C. Ford, Clara Louise Carey, Evan Williams, John Young Miles, and others.

Mr. Manville, under Mr. Sauvage's care, has perfected a beautiful system of tone form and placing, which has brought him remarkable success both as singer and teacher. A course of work in operatic lines, song study, etc., was also taken by Mr. Manville under George W. Sweet, Edwin J. Myer, C. B. Hawley and others.

Mr. Manville's experience and insight into all that

pertains to the vocal art places him in the front rank of vocal instructors.

During his work as a teacher of voice Mr. Manville has given instruction to over a thousand pupils, a large number of whom now occupy important musical positions.

Bertha Spaulding Schreck. Bertha Spaulding Schreck, Mr. Manville's assistant in the Voice Department, has had experience in this line during the past year, and has demonstrated her ability in voice training. She comes to the work after years of study with Mr. Manville and much public recital and choir work, having been the contralto of the Unitarian Church quartette for the past four years and having acted a part of that time as director of music. A graduate of the Pennsylvania College of Music, her studies in Harmony, History of Music and Theory were pursued under Mr. James Browne Martin. Mrs. Schreck's voice is a pleasing mezzo-contralto, and her method that of her distinguished teacher, Mr. Manville.

TEACHERS OF PIANO.

Mathilde Johnson Knudson. Mrs. Knudson began her musical studies in Europe and continued them in Northwestern University and in the Chicago Musical College. She was graduated from the latter institution, receiving highest honors in a class of one hundred and fifty. After two years of further study she was given the degree of Master of Music. She studied piano with such distinguished teachers as August Hyllested, Hans Von Schiller, Dr. Ziegfeld, Arthur Friedheim and Fannie Bloomfield Zeisler and received her instruction in

harmony, counterpoint, composition and the history of music from such masters as Louis Falk, Adolph Koelling, Henry Schoenefeld and W. S. B. Matthews. She was for four years one of the most popular teachers in the Chicago Musical College. During three of these years she occupied the important position of special assistant to the president, Dr. Ziegfeld, and to Arthur Friedheim, who is one of Liszt's most distinguished pupils. In this capacity she gave instruction to the most advanced students in the institution, some of whom now occupy prominent musical positions. She appeared frequently in public concerts and was widely known in musical circles under her maiden name, Mathilde Johnson. In several instances she played concertos with the leading orchestras of Chicago and won very high praise from the musical critics of the city. Xaver Scharwenka, the famous composer, has commended her work most heartily.

Mary Thorpe
Graham. Miss Graham, teacher of piano, was born in Meadville, Pa. She is a graduate of the Meadville High School and was a student in Allegheny College. She studied with Minnie E. Hyde, of Denver, Col., Edwin E. Holt, Franklin, Pa., and Madame Julie Rive-King. Miss Graham is a graduate of the Pennsylvania College of Music, having studied with Miss Edsall, pupil of Raif, Berlin. She enjoys the distinction of being the first post-graduate of the College. She has been very successful in her chosen profession, inspiring her pupils with her enthusiasm and earnestness. She has taught in the Pennsylvania College of Music seven years and her many pupils testify to her careful training. Miss Graham is also popular in concert work, both as soloist and accompanist, and has had valuable experience as choir director. She is at

present the director of the large chorus choir of the First Presbyterian Church of Meadville.

Mr. Holt is one of the most widely known and successful teachers of the Piano in Western Pennsylvania. He has studied with A. R. Parsons, Wm. Mason, Carl Faelten, Dennce, Louis Maas and others in piano. He has a Teacher's Certificate from the Metropolitan College of Music of New York, obtained by examination by Wm. Mason and A. R. Parsons, passing successfully the examination given for Piano graduation from that College. He studied Theory, Harmony and Counterpoint with Dr. H. R. Palmer, A. R. Parsons, J. C. D. Parker, Geo. Chadwick and others.

Miss Eschelman, formerly of Selma, Alabama, is a musician of broad culture and an experienced teacher. She is a graduate of Dallas Academy and of the Pennsylvania College of Music, having studied with Helen Edsall (Powell) and Mary Thorpe Graham. She has taught in the city of Meadville for seven years, two of those in the Pennsylvania College of Music. Miss Eschelman has a very large class and has phenomenal success in her work. She has the highest recommendations from her instructors and pupils.

Miss Hewit received a Teacher's Certificate from Chicago Musical College in 1904. Her instructor in Piano and Harmony was Mr. Adolph Brune and in History of Music Mr. Felix Browski. Miss Hewit is a conscientious teacher, who inspires enthusiasm in her pupils, and is meeting with excellent success.

VIOLIN AND THEORY.

Mr. Martin is a Pennsylvanian by birth. At an early age he began the study of the violin under Elysee Auragnet, Mus. Doc., director of the Bucknell School of Music at Lewisburg, Pa.

His education was received at Bucknell University, where he held a prominent place in the musical organizations of the school, directing the University orchestra, band and mandolin club. In 1897 Mr. Martin was graduated from the Bucknell School of Music, receiving prizes in violin playing and composition. Upon conferring the diploma President Harris complimented Mr. Martin upon the degree of excellence attained.

During the summer of the same year Mr. Martin was instructor and soloist at the Pennsylvania Chautauqua, Mt. Gretna. After a successful year's teaching at Perkiomen Seminary he continued the study of the violin under Edwin Brill and of theory under Henry Lang of Philadelphia.

In the fall of 1900 Mr. Martin went to Germany, where he spent two years in Leipsic, studying the violin with Rheinold Jockisch and piano and harmony with Theo. Raillard. He studied also in the Royal Conservatory, having for instructors Concertmaster Arno Hilf in violin, Dr. Merkle in piano, and Prof. Schreck in harmony and theory.

PIPE ORGAN.

Mrs. Porter, one of the leading musicians of our city, will continue as teacher of the pipe organ.

Mrs. Porter began her musical studies when six years of age with Mrs. J. W. Smith, of Meadville. Later she studied piano and advanced

harmony with Albert Ross Parsons, A. C. M., of New York City, theory and harmony with Dr. H. R. Palmer of New York, organ with Miss Kate S. Chittenden of the Metropolitan College of Music of New York City, (pupil of Fred Archer); also with Chas. A. Clarke of Boston, pupil of Whiting.

Mrs. Porter for a number of years has been organist and director of the First Baptist Church choir of Franklin, one of the finest organizations of its kind in Pennsylvania, and those who have had the pleasure of hearing her in that capacity do not hesitate to pronounce her one of the best organists of the state. She has devoted a great deal of her time to teaching, and her many pupils who are holding good church positions in this city and other cities testify to her ability as an instructor upon the king of instruments.

ART DEPARTMENT.

CHINA AND TAPESTRY PAINTING.

Iona Miss Woodcock is a pupil of Mrs. L. Vance Phillips, Mr. F. B. Aulich, Mr. *Woodcock.* Bischoff and Mr. Marshall Fry. Miss

Woodcock's art classes offer every facility for those wishing to study china or tapestry painting. The very latest practical methods are thoroughly taught. Classes daily and instruction by the term, or private lessons, in all branches of china painting, including Miniature and Figures.

Specimens of Miss Woodcock's work are on exhibition in the Art Studio of the College.

*DRAWING AND PAINTING IN WATER
COLORS AND OIL.*

*Edith Jeannette
Roddy.* Miss Roddy will continue her courses in water color and oil painting, drawing in pen and ink, pencil and charcoal from the cast, pyrography (burnt wood) and leather work. Miss Roddy holds a diploma from the Museum of Fine Arts, Boston, Mass., having studied drawing from cast and composition under Philip Hale; drawing from life under Frank W. Benson; courses in theoretical and applied perspective and wash drawing under Anson K. Cross; anatomy with Dr. Edward Emerson; painting under Edmund C. Tarbell; water colors at the Eric Pape School of Art.

A life-class, to work from costume model, will be held each week, which may be entered by any who desire to do so for practice without instruction.

An out-of-door sketch class will be held as long as the weather will permit. A children's class in drawing and painting will be held on Saturday of each week.



Departments of the College

VOICE.

The Pennsylvania College of Music recognizes the art of singing as the foundation of all true musical culture. Song is man's own true peculiar music. The voice is our own peculiar connate instrument—it is the living sympathetic organ of our souls. Whatever moves within us, whatever sensation or emotion we feel, becomes immediately embodied and perceptible in our voice and so indeed the voice and song, as we may observe in the earliest infancy, are our first poetry and the most faithful companions of our feelings.

The correct development and culture of the voice must necessarily be progressive. The old Italians, who in their day made famous singers, educated their pupils with but a few simple exercises. Every exercise should embody a fixed principle, full of meaning and productive of grand results when properly and sufficiently applied to the voice.

No voice can fully and safely develop by any system of local throat gymnastics. Direct the mind, the great engineer of the voice, to a point beyond in such a manner that the strong muscles of the throat will not contract but will relax, involuntarily relax, thereby affording a free and natural action and movement of the entire vocal apparatus. That point is the acoustics of the voice, which is developed only through the study and mastery of correct form, correct placing, correct touch and the motive power of the voice.

COURSE OF INSTRUCTION.

GRADE I.

Tone production; voice placing; breathing as applied in singing; exercises adapted to individual needs of pupils written by teacher; beginning of the study of the *Messa di Voice*; easy intervals, etc.

GRADE II.

Roulades (*legato*) in slow movement; exercises for the Mixture and the Equalization of Registers; *solfeggios* and exercises in *Randegger*, *Lablache*, *Concone* and *Panofka*; easy songs by *Cowen*, *Abt*, *Tosti*.

GRADE III.

Study of intervals with *Portmanento*; Roulades (*legato* and *staccato*); Diatonic and Chromatic scales in slow movements; *Arpeggios*; *Solfeggios*, and other studies of *Lablache*, *Bordogni* and *Marchesi*; English Ballads, Songs of *Mendelssohn* and others; Sacred Music.

GRADE IV.

Study of Major and Minor Scales, *Arpeggios*, Turns, Slow Major and Minor Trills; Studies of *Sieber*, *Marchesi*, and *Garcia*; English, German, French and Italian Songs; study of the English Opera; selections of moderate difficulty from classic writers.

GRADE V.

Study of Major and Minor Scales, Chromatic Scales, Turns, Trills, etc., with increased rapidity of execution; Arias and Cavatinas from French, Italian and German Operas; more difficult songs from classic writers.

Vocal students are expected to attend Theory and Ensemble classes and sing in at least two recitals during the year.

Graduates in this course must have had at least one year's work in Harmony, have advanced to the third grade in Piano study and have finished the courses in Theory and History of Music.

THE PIANO FORTE.

Many requests are made for information regarding our course of study for the Piano-forte. This information is not easy to give, since the course varies more or less for each student. Many works should be studied by all, but beyond these there is much that may be essential for one student and not at all necessary for another. Our plan is to adapt instruction to the personal needs of each student. From this it is obvious that the details of the course cannot be specified, the purpose in each case being the development of a musical touch and a refined and intelligent style of playing.

The talented student who resolves to devote a reasonable period of time to the faithful study of the piano under the guidance of a competent teacher will find, after attaining some proficiency, or even before that reward for his labors has been acquired, that he has come upon a wellspring of never-failing delight and happiness; for the literature of his chosen instrument is well nigh inexhaustible, and the number of great composers who have poured out the wealth of their intellect and imagination upon it is very large.

Let no student of music, therefore, who is inclined to enter the lists with the pianists have any doubt regarding the honorable position in musical art held by an instrument with so brilliant a past, present and future.

The course of the Piano will, hereafter, consist of six Undergraduate grades, and a Post-graduate grade. These grades will have definitely determined limits and may be passed over as rapidly as the ability and industry of the pupil permit.

The technical material will be chosen from the technical works of eminent masters, such as Faelten, Germer, Joseffy, Kullak, Mason, Philipp, Pischna, Stamaty, Tausig, etc.

Etudes suitable to pupil and grade, from the works of Bertini, Biehl, Czerny, Doering, Duvernoy, Gurliitt, Heller, Cramer, Clementi, Kessler, Moscheles, Chopin, Henselt, Liszt.

Musical literature will be selected from the Classic and Romantic writers, Bach, Haydn, Mozart, Beethoven, Brahms, Mendelssohn, Schumann, Schubert, Weber, etc.; and from the works of modern writers, Chaminade, Godard, Grieg, Liadoff, McDowell, Moszkowski, Scharwenka, Sinding, etc., etc.

Candidates for graduation in Piano are required to finish the course of study in Theory, Harmony, Counterpoint and History of Music, and to play in at least two recitals during the year.

THE VIOLIN.

The most difficult instruments to play are those of the viol tribe. This is due to the widely different functions required in their manipulation. No instrument needs more painstaking effort on the part of the instructor in developing a correct usage than the violin. The aim of this department is to direct the pupil in accordance with the most approved methods of celebrated teachers, employing at all times material suited to individual needs. Ensemble playing, a knowledge of the classics, and the endeavor to encourage an appre-

ciation of the art in the highest sense, will be considered as important factors in the development of the pupil. The following course of instruction will be altered or enlarged as may be deemed advisable:

GRADE I.

Elementary exercises for the development of correct position and the bow arm. Hohmann Violin School, Books I. and II.; Schoen op. 22; Blumenstengel scales, Book I.; easy etudes by Hofmann; simple pieces.

GRADE II.

Schradiack scale studies; Alard op. 10; etudes by Hofmann, Dancla and Sitt; Kayser, Books I. and II.; easy classics; duos and pieces with piano accompaniment.

GRADE III.

Mazas op. 36, Book I.; Hrimaly scale studies; Casorti, bowing technique; Dout, op. 37; Kayser, Book III.; Dancla, Daily Mechanism; Kreutzer etudes; classic solos and duets.

GRADE IV.

Kreutzer etudes; Levick bowing studies; Hrimaly scales; Fiorillo etudes; sonatas by Beethoven and Mozart; concertos by Viotti and Rode; solos by De Beriot, Ries, Vientemps and Spohr.

GRADE V.

Etudes by Rode and Gavinies; concertos by Spohr, De Beriot, Bruch, Mendelssohn, Bach, Wieniawski, etc.

THE MANDOLIN.

Methods and studies by Christofaro, Lacchi, Pietrapertosa, Abt and Lansing. Solos by Siegel, Tobani, with selections by the best writers for the instrument.

THE ORGAN.

The Organ Department of the Pennsylvania College of Music is designed to give the student a thorough knowledge of all that pertains to a mastery of the organ for church or for concert purposes. Special attention is given to prepare the student for church services, including voluntaries, hymns, anthems, accompaniments, etc.

Good facilities for organ practice are afforded in the use of two organs, a two manual instrument in the Recital hall; also a three manual instrument in Mrs. Porter's studio, for advanced pupils. Graduating exercises are given upon the superb new organ in Ford Memorial Chapel, of Allegheny College—a large three manual instrument with tubular pneumatic action.

Pupils entering the regular course should have finished the preparatory piano course. The more advanced pupils may be on the piano, the more rapidly they progress in organ work. Pupils graduating upon the piano should take at least one or two years upon the organ, thus fitting themselves for a broader field of usefulness. There is always a demand for good organists and a piano teacher often has to depend upon a church position while building up a class in piano instruction. The most famous pianists in the world have also been organists—Mozart, Mendelssohn, Liszt, Dr. Wm. Mason, Albert Parsons, of New York City, and many others.

Graduates are required to finish the course of study in Harmony, Counterpoint and Composition, Theory and History of Music.

Pupils will take part in recitals at Recital hall, also upon the large organ in Mrs. Porter's studio.

OUTLINE OF ORGAN COURSE.

First Year.

Manual Touch, Study of Pedal Playing, Elementary Registration, Easy Trios, Hymns, Easy Voluntaries, The Organ, Stainer's, Dunham's and Porter's Pedal Studies, Buck's Pedal Phrasing Exercises.

Second Year.

Buck's Pedal Phrasing Exercises, continued; Frederick Archer's "The Organ;" Rink's Best Organ School, Parts III and IV; Advanced Registration, Offertories, Marches and other medium organ music.

Third Year.

Rink's Best Organ School, Parts V and VI; Overtures, Sonatas, Transcriptions, etc.

Fourth Year.

Preludes, Fugues, Sonatas, Toccas and Advanced Concert pieces by Mendelssohn, Guilman, Bach, Du-boise, and other eminent composers.

SCIENCE OF MUSIC.

This course offers a comprehensive view of the laws and principles underlying the art and science of music, designed to acquaint the student with much valuable material necessary to a broader appreciation of music. Thirty-five lectures are given during the school year, interspersed with examinations. Among the subjects presented are: Acoustics, Properties of Sounds; the qualities and uses of orchestral instruments; laws governing rhythms, groupings, embellishments, etc.; vocal and instrumental forms; contrapuntal forms etc., etc., required for graduation in all departments.

HISTORY OF MUSIC.

A series of weekly lectures will be given throughout the year, dealing with the evolution of music from ancient to modern times, the object being to acquaint the student with the most important events in the progress of the art, and to stimulate a desire for broad musical development. The work will be supplemented with essays and discussions upon various relative subjects by the class. Mathews' Popular History is used. This course is required of all candidates for graduation.

HARMONY.

A knowledge of the laws of Harmony is essential to a thorough understanding of music. In no better way can mental discrimination as to tonal qualities be acquired than by a knowledge of the grammar of music. Class and private instruction is given. This course is required for graduation in all departments.

FIRST TERM.

Major and minor scales; keys; intervals; connection of triads; harmonization of basses; four part writing.

SECOND TERM.

Inversions of triads; chords of the seventh and their inversions; secondary chords of the seventh with inversions and irregular resolutions; dominant ninth chords; cadences and closing formulæ; harmonization of single melodies.

THIRD TERM.

Chords of the diminished seventh; augmented sixths; altered and foreign chords; modulation; harmonization of melodies.

FOURTH TERM.

Suspensions; anticipations; retardations; organ-point; harmonizations of chorals; analysis; F. H. Shepard's "Harmony Simplified" used as a text book, with supplementary exercises from Richter, Norris, Emery, Jadassohn, Boise, etc.

COUNTERPOINT.

Two terms of this study are required of all candidates for graduation in the departments of Piano and Organ. The pupil is made familiar with the five species of Single Counterpoint, using the primer by Dr. Bridge, with supplementary exercises by Jadassohn and others.



General Information.

REGISTRATION.

All pupils are required to register with the Office Secretary before receiving instruction, and no member of the Faculty is permitted to give instruction until the pupil has presented the *Certificate of Registration*. Such certificate shall state the department in which lessons are to be taken and the number of lessons for which the pupil registers. From this there will be no deviation. *No pupils will be registered for less than a term of ten weeks, one lesson a week.*

PAYMENT OF TUITION.

All tuition is payable in advance for the current term. The terms are for ten weeks: one, two or more lessons per week.

ORGAN PRACTICE.

The institution has an excellent organ which can be rented for practice at the rate of \$1 per week per term, for one hour's daily practice.

PIANOS FOR PRACTICE.

Several pianos are available for practice, for which the charge is \$6 per term for one hour's daily practice. Applications for use will be granted in the order in which they are filed. Pianos can be rented at reasonable rates from the music stores of the city.

DIPLOMAS AND CERTIFICATES.

Diplomas are granted to all students who complete the course of study required in any department for graduation. Certificates will be granted for special work or for partial courses completed, at the option of the Faculty, with the approval of the Board of Trustees.

POST GRADUATE COURSE.

The institution is well equipped to give post graduate work in all departments, and recommends such work to all who would take the highest rank either as teachers or artists. Many students have availed themselves of the opportunities afforded by the College and have taken a full year's work after graduation, and invariably with satisfactory results.

MUSIC.

All music used by the students is furnished by the College at a reduction from regular rates.

LOCATION.

No city in this country is more advantageously situated, as an educational center, than Meadville. It is the home of several other educational institutions, such as Allegheny College (founded in 1815), the Meadville Theological School (Unitarian), and the Meadville Commercial College. It is on the main line of the Erie railway and has an outlet to the lines of the Pennsylvania Co., and of the Bessemer & Lake Erie railway by the Meadville & Linesville railroad (the Conneaut Lake route). By either of these routes Buffalo, Cleveland and Pittsburg may be reached in four or five hours, Erie in three hours, Cincinnati in twelve

hours, and New York City in fifteen hours. This arrangement gives an easy and expeditious access to the city from the above and all intermediate points. The population of Meadville is over 12,000; it is an old and well established city, having cultured society and many educating influences. The city has modern improvements, such as gas and incandescent electric lights for buildings, and arc electric lights on the streets, natural gas for fuel, paved streets, a first-class electric car service, and an abundant supply of pure water. An efficient board of health looks after the sanitary condition of the community. In healthfulness and attractiveness Meadville is not excelled by any of the smaller inland cities of the United States.

COST OF BOARD.

Board for women students may be obtained in Hulings Hall, of Allegheny College, if there are vacant rooms after the regular college students are provided for. Rooms in Hulings Hall, one person, cost from \$45 to \$90 per year; two persons in a room, one-half these prices. Table board in Hulings Hall is \$105 per year of 38 weeks. For rooms in Hulings Hall address, President of Allegheny College, Meadville, Pa. Board in private houses may be obtained for from \$4.50 to \$6 per week, board and rooms. Rooms for self-boarding may be obtained at moderate cost.



Terms of Tuition.

The College year is divided into four terms of ten weeks each. The following are the Rates of Tuition with different teachers for private lessons of thirty minutes each:

VOCAL DEPARTMENT.

MR. MANVILLE.

Ten lessons, one lesson per week, 30 minutes each, Franklin department.....	\$20.00
Ten lessons, one lesson per week, 30 minutes each, at the College....	15 00
Twenty private lessons, two lessons per week, 30 minutes each, at the College.....	30.00

MRS. SCHRECK.

Ten lessons, one lesson per week, 30 minutes each.....	\$10.00
Twenty lessons, two lessons per week.....	20.00

PIANO DEPARTMENT.

MRS. KNUDSON AND MISS GRAHAM.

Preparatory Grade.

Ten lessons, one lesson per week, 30 minutes each.....	\$10.00
(Twenty lessons, two lessons per week, 30 minutes each.....)	20.00)

Intermediate Grade.

Ten lessons, one lesson per week. 30 minutes each.....	\$12.50
Twenty lessons, two lessons per week, 30 minutes each.....	25 00

Advanced Grade.

Ten lessons, one lesson per week, 30 minutes each.....	\$15.00
Twenty lessons, two lessons per week, 30 minutes each.....	30.00

MR. HOLT.

Primary Grade.

Ten lessons, one lesson per week, 40 minutes each.....	\$ 7.50
Twenty lessons, two lessons per week, 30 minutes each.....	10.00

Intermediate Grade.

Ten lessons, one lesson per week, 40 minutes each.....	\$10.00
Twenty lessons, two lessons per week, 30 minutes each.....	15.00

Advanced Grade.

Ten lessons, one lesson per week, 40 minutes each.....	\$12.50
Twenty lessons, two lessons per week, 30 minutes each.....	20.00

MISS ESCHELMAN.

Preparatory Grade.

Ten lessons, one lesson per week, 30 minutes each.....	\$ 5.00
Twenty lessons, two lessons per week, 30 minutes each.	10.00

Intermediate Grade.

Ten lessons, one lesson per week, 30 minutes each.....	\$ 7.50
Twenty lessons, two lessons per week, 30 minutes each.....	15.00

MISS HEWIT.

Preparatory Grade Only.

Ten lessons, one lesson per week, 30 minutes each	\$ 5.00
Twenty lessons, two lessons per week, 30 minutes each.....	10 00

VIOLIN DEPARTMENT.

MR. MARTIN.

Preparatory and Intermediate Grades.

Ten lessons, one lesson per week, 30 minutes each.....	\$10.00
Twenty lessons, two lessons per week, 30 minutes each.....	20.00

Advanced Grade.

Ten lessons, one lesson per week, 30 minutes each	\$12.50
Twenty lessons, two lessons per week, 30 minutes each.....	25.00

MANDOLIN DEPARTMENT.

All Grades.

Ten lessons, one lesson per week, 30 minutes each.....	\$ 9.00
Twenty lessons, two lessons per week, 30 minutes each	18.00

THEORETICAL DEPARTMENT.

MR. MARTIN.

Harmony, private lessons, term of ten lessons.....	\$10 00
Harmony, private lessons, term of twenty lessons.....	20.00
Harmony, class lessons, class of four, term of ten lessons, each person per term.....	4.00
Harmony, class lessons, class of four, term of twenty lessons, each person per term	8 00

Counterpoint, private lessons, term of ten lessons.....	10.00
Counterpoint, private lessons, term of twenty lessons.....	20.00
Counterpoint, class of three, ten lessons, each person per term.....	5.00
Counterpoint, class of three, twenty lessons, each person per term....	10.00
Theory of Music, ten class lessons, each person per term.....	5.00
History of Music, ten class lessons, each person per term.....	5.00
Ensemble classes, class of four, each person per term.....	5.00
Analysis, in class, per term.....	5.00

PIPE ORGAN DEPARTMENT—ALL GRADES.

MRS. PORTER.

Ten lessons, one lesson per week.....	\$10.00 to \$12.50
Twenty lessons, two lessons per week.....	20.00 to 25.00
Rent of Pipe Organ, one hour per day, per term of ten weeks.....	10.00
Rent of Pipe Organ, two hours per day, per term of ten weeks.....	20.00

VIOLINCELLO, FLUTE, CORNET, ETC.

Ten lessons, one lesson per week.....	\$10.00
Twenty lessons, two lessons per week.....	20.00

Sight Singing, class lessons, per term of ten one-hour lessons, each person.....	5.00
Chorus Classes, each person, per year.....	1.50
Children's Chorus Class, each child.....	1.00

ART DEPARTMENT.

China Painting, twenty lessons, two lessons per week.....	\$15.00
Painting in Water Colors, Oil, Drawing in Pen and Ink, Pencil and Charcoal from cast, still life and life, Pyrography, ten lessons, one lesson per week, three hours each.....	7.50
Single lesson.....	.85
Figure Painting, ten lessons, one lesson per week without instruction (2½ hours each).....	3.50
Figure Painting, ten lessons, one lesson per week.....	8.00

Programmes.

No better evidence can be given of the character and quality of the work done by a college of music than is furnished by its recitals and concerts. Attention is called to the programmes given on the following pages selected from among those given by the pupils and faculty of the Institution during the past year.

During the past year, a Concert Course was conducted by the Institution, assisted by a guarantee fund generously contributed by a number of residents of Meadville.

The course consisted of one concert by the Pittsburg Orchestra, 55 pieces and soloist; one song recital by Mme. Anita Rio, of New York, assisted by the Allegheny College Glee Club, which is directed by Mr. Manville, the musical director of the College of Music, and one concert by the Meadville Choral Union, with Mrs. Anna Miller Wood, of Boston, as soloist.

The success of this course has encouraged the Board of Trustees to plan a similar course for the coming year, and negotiations are now pending with the celebrated Kniesel Quartette, Mme. Anita Rio, and several other famous artists and singers, including one foreign celebrity.

STUDENTS' CONCERT.

*By Pupils of Mathilde Johnson Knudson, Piano; Mary
Thorpe Graham, Piano; Harry Waithe Manville,
Voice; James Browne Martin, Violin.*

*College Concert Hall, Monday Evening,
November 21, 1904.*

Unfold ye portals (from Redemption).....Gounod
Methodist Choral Union.

To Spring.....Grieg
Miss Bess Kelley.

a Fidelity (Violin Obligato).....Wright
b Could I Forget (Violin Obligato).....Arnold
Miss Florence Lick.

Valse, Op. 34.....Moszkowski
Miss Clara Lord.

The Last Kiss.....Tosti
Miss Helen Yates.

Symphonie Concertante No. 1 (two violins).....Dancla
Miss Margaret Beebe. Mr. Frank Dunkle.

a Winds in the Trees.....Goring Thomas
b Morgen Hymne.....Georg Henschel
Miss Stolzenbach.

Ballade in Ab.....Chopin
Miss Belle Titus.

King of the GypsiesAndrews
Mr. E. W. Ferry.

a To EveningPaderewski
b Murmuring Breezes.....Niemann-Jensen
Miss Charlotte Marhoefer.

Duet—Parting.....Niedlinger
Miss Yates. Miss Stolzenbach.

Mrs. Knudson, Mrs. Jackson,
Accompanists.

STUDENTS' CONCERT.

*By Pupils of Mary Thorpe Graham, Piano; Mathilde
Johnson Knudson, Piano; Harry Waithe
Manville, Voice.*

*College Concert Hall, Monday Evening,
December 12, 1904.*

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|---|---------------|
| Sonata—Op. 27, No. 1..... | Beethoven |
| Andante. | |
| Allegro Melto e vivace. | |
| Adagio. | |
| Allegro Vivace. | |
| Miss Ruby Marsh. | |
| Lethe..... | Boott |
| Miss Maude Miller. | |
| x Gay Butterflies..... | Gregh |
| Miss Ethel Diamond. | |
| The Song of the Cavalry..... | Grant |
| Mr. M. Darwin Geer. | |
| Sonata—Op. 26..... | Beethoven |
| Andante an variazioni. | |
| Scherzo. | |
| Marcia Funebre. | |
| Rondo. | |
| Mr. Robert Raymond Lippitt. | |
| <i>a</i> Dolly Mandarin | Bohr |
| <i>b</i> When Love is Done | MacLean |
| Miss Walster. | |
| Mazurka..... | Bohm |
| Miss Lenore McKinney. | |
| <i>a</i> The Ivy Leaf | Mildenberg |
| <i>b</i> When the World is Fair..... | Cowan |
| Miss Eva Miller. | |
| Dream of Love—No. 3..... | Liszt |
| Miss Belle Titus. | |
| <i>a</i> Under the Rose..... | Fisher |
| <i>b</i> Good Night, Little Girl..... | Macy |
| Mr. M. Darwin Geer. | |
| <i>a</i> To Evening..... | Paderewski |
| <i>b</i> Murmuring Breezes | Nieman-Jensen |
| Miss Charlotte Marhoefer. | |
| Mary Thorpe Graham, Accompanist. | |

STUDENTS' CONCERT.

*By Pupils of Harry Waithe Manville, Voice; Mary Thorpe
Graham, Piano; Mathilde Johnson Knudson, Piano;
James Browne Martin, Violin.*

*College Concert Hall, Monday Evening,
January 23, 1905.*

Spring Dawn.....	Mason
Miss Lillian Reiter.	
Violin—Romanza.....	Becker
Miss Margaret Beebe.	
<i>a</i> Happy Song.....	Del Riego
<i>b</i> Barcarolle.....	De Koven
Miss Wood.	
Aus dem Volksleben—Suite.....	Grieg
<i>a</i> On the Mountain.	
<i>b</i> The Bridal Procession.	
<i>c</i> At the Carnival.	
Miss Daisy Gartner.	
Violin—Mazurka de Salon.....	Danbe
Mr. Frank Dunkle.	
A Gipsy Maiden.....	Parker
Miss Bertha Mendel.	
Valse—Op. 38.....	Binet
Miss Olive Oakes.	
O Giovinezza.....	Fairchild
Miss Ethel Slöcum.	
Polonaise.....	Jarembksi
Miss Ada Deutsch.	
<i>a</i> The Virgin's Lullaby (from Christmas Cantata).....	Buck
<i>b</i> Sunshine of Thine Eyes.....	Metcalf
Mrs. Bertha Spaulding Schreck.	
Fantasie, in D Minor.....	Mozart
Miss Ethel Adams.	

Mary Thorpe Graham, Accompanist.

STUDENTS' CONCERT.

*By Pupils of Mathilde Johnson Knudson, Piano; James
Browne Martin, Violin; Mary Thorpe Graham,
Piano; Harry Waithe Manville, Voice.*

*College Concert Hall, Monday Evening,
January 30, 1905.*

<i>a</i>	Nocturne.....	Addison Porter
<i>b</i>	Polka—From "Le Bal".....	Rubenstein
	Miss Fuelhart.	
<i>a</i>	Past.....	Schnecker
<i>b</i>	Four Leaf Clover.....	Brownell
	Miss McKinney.	
	Mazurka.....	Meyer-Helmond
	Miss Whitehill.	
	A Dream.....	Bartlett
	Mr. Lick.	
	Nocturne.....	Leschetitzky
	Miss Moore.	
	The Story of a Year.....	Lane
	Miss Pappenhagen.	
	Doll's Dream	Osten
	Cradle Song—Dream—Awake—Dance.	
	Miss Gladys I. Grove.	
	Violin—Chant d'adieu.....	Lagye
	Miss White.	
<i>a</i>	Du bist wie eine Blume.....	Cantor
<i>b</i>	A Year Ago.....	Lloyd
	Miss Stolzenbach.	
	Polonaise	Paderewski
	Miss Lord.	
	Life.....	Blumenthal
	Mr. Geer.	
	Spinning Wheel.....	Spindler
	Mr. Frank Whitehill.	
	Nocturne.....	Meyer-Helmond
	Miss Beebe.	
	Oh! That We Two Were Maying—Two parts.....	Smith
	Miss Lick. Mr. Lick.	
	Tarentelle.....	Sidney Smith
	Miss McLaughlin.	
	Mary Thorpe Graham, Accompanist.	

STUDENTS' CONCERT.

*By Pupils of Flavia Davis Porter, Organ; James Browne
Martin, Violin; Mathilde Johnson Knudson, Piano;
Mary Thorpe Graham, Piano; Harry Waithe
Manville, Voice.*

*College Concert Hall, Monday Evening,
March 6, 1905.*

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| In a Bower (two parts)..... | Pike |
| Miss Yelvington. Mr. Manville. | |
| + Piano—Transcription (from Mignon)..... | Rosellen |
| Miss Helen Yates. | |
| Organ—Prelude and Fughetta... .. | Slainer |
| Allegro Moderato. Moderato. Presto. | |
| Miss Alice McDowell. | |
| Vocal— <i>a</i> Quando a te lie ta (from Faust)..... | Gounod |
| <i>b</i> My Little Love..... | Hawley |
| Miss Maude Miller. | |
| Violin—Polonaise..... | Oscar Rieding |
| Master Virgil Gilles. | |
| Piano—Valse Arabesque, Op. 82..... | Lack |
| Miss Mayme Adsit. | |
| Vocal—Villacelle..... | Dell 'Acqua |
| Miss Yelvington. | |
| Organ—Cantilena..... | Demarest |
| Miss Alice McDowell. | |
| + Piano—Polonaise..... | Sternberg |
| Miss Lydia Davenport. | |
| Serenata..... | Tosti |
| Miss Eva Miller. | |
| Violin—Gavotte and Musette..... | Ernest Lent |
| Mr. Frank Dunkle. | |
| + Piano— <i>a</i> Prelude, Op. 28, No. 15..... | Chopin |
| <i>b</i> Polonaise, Op. 40, No. 1..... | Chopin |
| Miss Hazel Kiebert. | |
| + Vocal—My Little Woman..... | Osgood |
| Mr. Fred Reynolds. | |
| Piano—Polonaise..... | Jarembski |
| Miss Ada Deutsch. | |
| Organ—Processional March..... | Whitney |
| Miss Emma Schaffner. | |
| Mary Thorpe Graham, Accompanist. | |

STUDENTS' CONCERT.

*By Pupils of Flavia Davis Porter, Organ; Mathilde Johnson
Knudson, Piano; Mary Thorpe Graham, Piano;
Harry Waithe Manville, Voice.*

*College Concert Hall, Monday Evening,
March 13, 1905.*

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|--|------------------|
| Piano—March de Nuit..... | Gottschalk |
| Isabelle Woodcock. | |
| + Voice—My Lover Will Come To-Day..... | De Koven |
| Mr. William Ferry. | |
| Organ—Processional March..... | Smith |
| Mrs. Jackson. | |
| + Piano—Air de Ballet..... | Moszkowski |
| Elsie Stockdale. | |
| Voice— <i>a</i> Ich Wolte, Ich hatte Flugel..... | Behr |
| <i>b</i> Love's Missing Bow..... | Mary Knight Wood |
| Bertha Mendel. | |
| Piano—Valse..... | Liebling |
| Clara Kohler. | |
| Voice— <i>a</i> For This..... | De Koven |
| <i>b</i> Good Night, Lizette..... | De Koven |
| Edith Sheasley. | |
| Organ—Bridal March..... | Flagler |
| Ethel Moore. | |
| Piano—Valse in A Flat, Op. 43..... | Chopin |
| Mary Gibson. | |
| + Voice—Love's Proving..... | Lohr |
| Florence Lich. | |
| Piano—Fantasie..... | Luebert |
| Ruby Marsh. | |
| + Madcap Marjorie..... | Norton |
| Mr. William Ferry. | |
| Piano—Venezia Gondoliera..... | Liszt |
| Charlotte Marhoefer. | |
| Voice—Carmena (two parts)..... | Wilson |
| Miss DeArment. Miss Bork. | |
| Piano—Polonaise, A Major..... | Chopin |
| Belle Titus. | |
| Organ—Daybreak..... | Spinney |
| Mrs. Jackson. | |
| Piano—Caprice Espanol..... | Moszkowski |
| Daisy Gartner. | |

Mary Thorpe Graham, Accompanist.

STUDENTS' CONCERT.

*By Pupils of Flavia Davis Porter, Organ; Mathilde Johnson
Knudson, Piano; Mary Thorpe Graham, Piano;
Harry Waithe Manville, Voice; James
Browne Martin, Violin.*

*College Concert Hall, Monday Evening,
May 1, 1905.*

- Organ—Wedding March.....Wely
Alice McDowell.
- Piano—PierretteChaminade
Ethel Margaret Diamond.
- Voice—In Spring.....Bohm
Helen Yates.
- Violin—Valse.....Hans Sitt
Elma White.
- Piano—Wiener Bonbons (Strauss Waltz).....Rive-King
Robert Raymond Lippitt.
- Voice—Tuscan Folk Song (two parts).....Caraciolo
Sailing Away.....Henry Smart
Miss Harper. Miss Stolzenbacher.
- Organ—Song Without Words.....F. Thome—Flagler
Alice McDowell.
- Piano—Concerto, D minor.....Mozart
Millicent Moore.
- Voice—Ask of Yon Ruined Castle (Recit. and Scena; from
Rose Maiden)....Cowen
Edna Stolzenbacher.
- Piano—Rondo Brilliant.....Weber
Lorena Palm.
- Violin—Andante Religioso.....Francis Thome
Margaret Beebe.
- Piano—Concerto, B major.....Beethoven
Clara Lord.

Mary Thorpe Graham, Accompanist.

STUDENTS' CONCERT.

*By Pupils of Flavia Davis Porter, Organ; Mathilde Johnson
Knudson, Piano; Mary Thorpe Graham, Piano;
Harry Waithe Manville, Voice; James
Browne Martin, Violin.*

*College Concert Hall, Monday Evening,
May 8, 1905.*

Piano—Hungarian Dance.....	Borowski
Lydia Davenport.	
Piano—Polonaise. Op. 46.....	Lack
Olive Oakes.	
Voice—Springtide.....	Becker
Eleanor Smith.	
Violin—Cavatina.....	Reinecke
Master Louis Beyer.	
Piano—Polacca Brilliant.....	Weber
Lenore MacKinney.	
Voice— <i>a</i> The Secret.....	Essipoff
<i>b</i> Entreaty.....	Carl Bohm
Helen Shaffer.	
Piano—Columbine.....	Delahaye
Ethel Adams.	
Organ—Offertoire to St. Cecile.....	Batiste
Miss Schafner.	
Piano—Fantasie.....	Luebert
Edith Thompson.	
Violin—Sonatine (First Movement) Op. 71.....	Brunner
Master Virgil Gilles.	
Piano—Impromptu—A b.....	Chopin
Lorena Palm.	
Voice— <i>a</i> My Jacqueminot.....	Johnson
<i>b</i> When You Are Here, Love.....	Vannah
Rosalie Bork.	
Piano—Bubbling Spring ...	Julie Rive-King
Lillian Reiter.	
Voice—The Indifferent Mariner.....	Bullard
Mr. Fred Reynolds.	

Miss Clara Lord, Accompanist.

STUDENTS' CONCERT.

*By Pupils of Flavia Davis Porter, Organ; Mathilde Johnson
Knudson, Piano; Mary Thorpe Graham, Piano;
Harry Waithe Manville, Voice.*

*College Concert Hall, Monday Evening,
May 22, 1905.*

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|--------------------------------------|----------------|
| Piano—Sonata, Op. 35..... | Chopin |
| Daisy Gartner. | |
| Organ—Offertory (A Major). | Flagler |
| Alice MacDowell. | |
| Voice— <i>a</i> Little Boy Blue..... | Nevin |
| <i>b</i> Three Green Bonnets..... | D'Hardelot |
| Mrs. Lamberton. | |
| + Piano—Valse, Op. 17, No. 2..... | Moszkowski |
| Elsie Stockdale. | |
| Voice—Ah: Se tu dormi..... | Nicola Vaccaj |
| Maude Miller. | |
| + Piano—Love's Springtime | Gottschalk |
| Florence Moore. | |
| Organ—Triumphal March. | Flagler |
| Alice MacDowell. | |
| Piano—Rondo Capriccio..... | Mendelssohn |
| Ada Deutsch. | |
| Voice—The Magic of Spring..... | Sapio |
| Eva Miller. | |
| + Piano—Song of the Swallow..... | Bohm |
| Blanche Whitehill. | |
| Voice— <i>a</i> Love is Spring | Victor Herbert |
| <i>b</i> Lullaby..... | Dennee |
| Mrs. Schreck. | |
| Piano—Polca Brilliant. | Bohm |
| Mary McLaughlin. | |
| Voice—Message from Heaven..... | Denza |
| (Organ and Piano Accompaniment.) | |
| Mrs. Lamberton. | |
| Piano—Mazurka No. 2..... | Borowski |
| Elsie Giele. | |

Mathilde Johnson Knudson, Flavia Davis Porter,
Accompanists.

STUDENTS' CONCERT.

*By Pupils of Harry Waithe Manville, Voice; Ed. E. Holt,
Piano. St. John's Parish House, Franklin, Pa.,
Monday Evening, June 12, 1905.*

- Piano—*a* Valse, Op. 17, No. 2.....Moszkowski
b Cantique d'Amour.....Liszt
 Stella Osborne.
- Voice—*a* Le Parlate d'Amour (Faust).....Gounod
b Elegie.....Massenet
 Helen Yates.
- Piano—*a* Eroica, Etude de Concert.. . . .Doehler
b Polonaise, Op. 26, No. 1.....Chopin
 Mr. Carl Hasek.
- Voice—Recit. and Cavatina, Sous les Pieds d'une Femme,
 (From La Reina de Saba).....Gounod
 Mr. Fred C. Reynolds.
- Piano—Sixth Rhapsody.....Liszt
 Elizabeth Hodgson.
- Voice—E Strano Porter il Viso suo Veder, (Jewel Song
 from Faust).Gounod
 Helen Marion DeArment.
- Piano—Marche Militaire.....Schubert-Tausing
 Anna Bell.
- Voice—*a* My Jacqueminot.....Johnson
b When You Are Here, Love.....Vannah
 Rosalie Bork.
- Piano—*a* Elfin Dance.....W. G. Smith
 • *b* Marche Fantastique.....W. G. Smith
 Lillian Karns.
- Voice—Memoria.....Lynes
 Mr. Elliott Harvey.
- Piano—Valse Etude.....Wollenhaupt
 Mildred Floyd.
- Voice—Recit. and Aria, Mura Felicia, (From La Donno
 del Lago).....Rossini
 Clara Jackson.
- Piano—Hungarian March (From Damnation of Faust)....Berlioz
 Miss Osborne, Miss Shoup.
- Voice—Trio, Waves of the Sea...Anderton
 Miss DeArment, Miss Bork, Mr. Harvey.

Mary Thorpe Graham, Accompanist.

STUDENTS' CONCERT.

*By Pupils of Harry Waithe Manville, Voice; Ed. E. Holt,
Piano. St. John's Parish House, Franklin, Pa.,
Tuesday Evening, June 13, 1905.*

- Piano—Gavotte Facile.....Meyer
Helen Kuhns.
- Voice—*a* The Secret.....Essipoff
b Entreaty.....Carl Bohm
Helen Shaffer.
- Piano—Polonaise.....Otto Hackh
Virginia Thomas.
- Voice—Cavatina (From Der Freischutz).....Weber
Mrs. Dunkle.
- Piano—With Chime and Song.....Carl Bohm
Mabel Kaylor
- Voice—Recit. and Scena, Ask of Yon Ruined Castle (From
The Rose Maiden).....Cowen
Bessie Brady.
- Piano—Valse Brillante.....Leybach
Margaret Amberson.
- Voice—My Light.....Sarroni
Mrs. Bowser.
- Piano—Whispering Wind.....Wollenhaupt
Grace Shoup.
- Voice—Mattinata.....Tosti
Ida Mallory.
- Piano—Spinning Song.....Wagner-Liszt
Kathleen Graham.
- Voice—Die Lorely.....Liszt
Mrs. Dunkle.
- Piano—*a* Prelude.....H. H. Huss
b Cortege Rustique;T. Strong
Anna Bell.
- Voice—Evening is Falling to Sleep in the West.....Spencer
Mrs. Rider, Miss Brady, Mr. Manville, Mr. Smith.

Clara Jackson, Accompanist.

COMMENCEMENT CONCERT.

*By Pupils of Flavia Davis Porter, Organ; Mathilde Johnson
Knudson, Piano; Mary Thorpe Graham, Piano;
Harry Waithe Manville, Voice.*

*Ford Memorial Chapel, Wednesday Evening,
June 14, 1905.*

Concert Overture.....	Faulkes
Mae Cunningham Jackson.	
Allmach'ge Jungfrau (Tannhauser).....	Wagner
Bertha Mendel.	
Faschingsschwank aus Wien.....	Schumann
Bessie Atta Kelley.	
Recitative and Cavatina, Sous les Pieds de une Femme (La Reine de Saba).....	Gounod
Fred C. Reynolds.	
G Minor Concerto... ..	Mendelssohn
Ruby Marsh.	
Recitative and Aria, Mura Felici (La Donna del Lago). ..	Rossini
Clara Jackson.	
Celebrated Prelude and Fugue.....	Bach
Mae Cunningham Jackson.	
E Strano Porter il Viso suo Veder (Jewel Song from Faust) ..	Gounod
Helen Marion DeArment.	
Polonaise E Major.....	Liszt
Isabel Titus.	
Ah se tu dormi (From Romeo and Juliette).....	Vaccaj
Maude Miller.	
Berceuse.....	Kinder
Mae Cunningham Jackson.	
Scene and Air, Beneath the Ramparts (From Judith).....	Concone
Bertha Spaulding Schreck.	
March and Chorus from Tannhauser.....	Wagner-Morse
Mae Cunningham Jackson.	

Mathilde Johnson Knudson, Accompanist.

COMMENCEMENT CONCERT.

*By Pupils of Mathilde Johnson Knudson, Piano; Mary
Thorpe Graham, Piano; Harry Waithe
Manville, Voice.*

*Academy of Music, Thursday Evening,
June 15, 1905.*

- | | |
|---|-----------|
| Ballade, G minor | Chopin |
| Millicent Moore. | |
| Aria, Ah, Rendimi (Mitrane)..... | Rossi |
| Maude Miller. | |
| Sonata, G minor..... | Schumann |
| Clara Lord. | |
| Aria, Nobles Seigneurs, Salute (Les Huguenots)..... | Meyerbeer |
| Bertha Spaulding Schreck. | |
| Valse Etude..... | Raff |
| Charlotte Marhoefer. | |
| Le Parlate d'Amour (From Faust)..... | Gounod |
| Bertha Mendel. | |
| Concerto, C minor..... | Beethoven |
| Vesta Leet. | |
| Scene and Rondo, Che Faro Senza Euridice (Orfeo)..... | Gluck |
| Clara Jackson. | |
| Se pel Rigor (La Juive)..... | Halevy |
| Fred C. Reynolds. | |
| Rhapsodie Hongroise No. 14..... | Liszt |
| Robert Raymond Lippitt. | |
| O, Salutaris Hostia (with violin)..... | Ganss |
| Helen Marion DeArment. | |

Mary Thorpe Graham, James Browne Martin, Accompanists.

Conferring of Diplomas.

Dr. T. L. Flood, President Board of Trustees.

Students.

PIANO.

Adsit, Mayme	Culp, Emma
Adsit, Mabel	Crawford, Lucy
Adams, Ethel	Casey, Lulu
Adams, Mrs. Dixon	Clark, Alice
Amberson, Margaret	Corrin, James
Andrews, Pauline	Cohen, Pauline
Agnew, Marie	Coffin, Joel
Alexander, Agnes	Clark, Estelle
Beyer, Bess	Davenport, Lydia
Beyer, Mary	Denlinger, Charlotte
Beckman, Margaret	Deutsch, Ada
Bofird, Cora	DeArment, Helen
Brock, Mary	Diamond, Ethel
Brock, Nettie	Diamond, Jean
Beebe, Josette	Dreutlein, Clare
Bowman, Orline	Deichman, Anna
Brawley, Jennie	Dowdell, Suzanne
Bailey, Florence	Davison, Ruth
Burke, Joel	Dunlap, Eugenia
Butler, Bessie	Daubenspeck, Ruth
Burt, Mayme	Eschelman, Ida
Bell, Bertha	Echart, Hattie
Bell, Edward	Echart, Maggie
Bell, Anna	Evans, Edna
Buchanan, Edna	Eschelman, Fay
Bowers, Anna	Fuelhart, May
Bunce, Dora	Floyd, Mildred
Black, Winifred	Ferguson, Margaret
Billingsley, Agnes	Forbes, Eleanor
Breckt, Rosa	Fleischman, Minnie
Breckt, Violet	Giele, Elsie
Barnes, Ethel	Grove, Gladys
Barnes, Zella	Gibson, Mary
Brashear, Maud	Geere, Marvin D.
Bredin, Elizabeth	Gartner, Daisy
Carr, Annette	Gartner, Gertrude
Corrigan, Julia	Goetel, Mrs. J. E.
Coy, Blanche	Graham, Kathleen

Gordon, Edna	Lord, Clara
Gordon, Walter	Leet, Vesta
Gordon, Frank	Lothian, Georgia
Hotchkiss, Gertrude	Lippitt, Robert
Holdridge, Nellie	Lewis, Miss
Harper, Frances	Lutton, Roi
Hoffman, Josephine	Marhoefer, Charlotte
Hotsen, Helen	Marhoefer, Cecilia
Humeston, Genevieve	Marsh, Ruby
Humes, Adelaide	Martin, Marie
Hazen, Mrs.	Mason, Dorothy
Hewitt, Jessie	Miles, Bessie
Henrietta, Anna	Mendel, Bertha
Hasek, Carl	Moore, Millicent
Heid, Eva	Moore, Florence
Homan, Ruth	McKinney, Lenore
Hillyer, Helen	McLaughlin, Mary
Hooper, Agnes	McCarthy, Laura
Holt, Margaret	McDermott, Grace
Hukill, Margaret	McGill, Bess
Houser, Frances	Mullins, Marjorie
Hanna, Louise	McCutcheon, Etta
Hodgson, Elizabeth	McCutcheon, Gertrude
Irwin, E. E.	Mallory, Will
Jackson, Mr.	McKenzie, Blanche
Jones, Pearle	Meehan, Gertrude
Johnson, Mary	Miller, Helen
Kohler, Clara	Miller, Meta
Kater, Minnie	Noel, Lloyd
Kebort, Hazel	Nichols, Sibley
Kebort, Daisy	Nichols, Florence
Kelley, Bess	Oakes, Olive
Kelley, Mrs. B. E.	Osborn, Stella
Kingsley, Mabel	Orcutt, Hazel
King, Helen	Parks, Josephine
Kilgore, Cleve	Palm, Laurena
Kuhns, Helen	Pierce, Edna
Kaylor, Mabel	Pugh, Andrew
Kahle, Anna	Pease, Louise
Kiskadden, Emma	Park, Sam
Keplinger, Raymond	Park, Will
Karns, Lillian	Park, Boyd, Jr.
Limber, Belle	Reynolds, Dorothy

Roos, Regina	Sampson, Rita
Rosenberger, Frances	Seanor, Alice
Reiter, Lillian	Stratton, Jane
Ross, Mrs. Walter	Shoup, Grace
Robertson, Frencie	Smith, Charles
Robertson, Elizabeth	Stottler, Ida
Reisinger, Mrs.	Stakelmn, Frank
Rossman, Marguerite	Trax, Edna
Rossman, Irene	Trego, Barbara
Rew, Mary	Thompson, Edyth
Radcliffe, Maud	Thompson, Hattie E.
Rose, Edna	Titus, Belle
Singley, Josephine	Thomas, Virginia
Singley, Lloyd	Tucky, J. L.
Silsley, Mrs. Frank	Taft, Dottiere
Sheldon, Mary	Walker, Frances
Southworth, Constant	Watson, H. H.
Slocum, Ethel	Williams, Wilbur
Stockdale, Elsie	Williams, Harriet
Steffner, Mae	Whitling, Hazel
Stitzer, Anna	Whitehill, Frank
Swan, Ruth	Whitehill, Blanche
Smith, Rachel	Wing, Floy
Smith, Agnes	Woodcock, Isabelle
Smith, Alise	Webb, Rosco
Smith, Goldie	Welch, Veronica
Smith, Lenore	Witherup, Mabel
Sibley, Edna	Weaver, Alberta
Sibley, Jeannette	Wilson, Mildred
Shaffer, Jennie	Warnica, Alice
Shaffer, Florence	Walker, Bruce
Shaffer, Francis	Yates, Helen
Shaffer, Helen	Young, Marie
Shaffer, Virginia	Young, Margaret
Salter, Mabel	Zone, Bessie

VOICE.

Alexander, Helen	Brawley, Jennie
Beebe, Josette	Barrett, May
Burke, Joel	Bork, Rosela
Brown, Laura	Bushnell, Mary
Boal, Elizabeth	Baker, Jessie

Bell, Margaret	Lick, Florence
Bell, R. P.	Lick, Maxwell
Barry, Mrs. Chas.	Lamberton, Mabel E.
Borland, Ann	Lathan, L. H.
Brady, Bessie	Miller, Maude
Brock, Mary	Miller, Eva
Bouser, Mrs. J. S.	Miner, Wallace
Beatty, Mabel	Miner, George L.
Coley, Mathilda	McKinney, Lenore
Capwell, Belle	Mendel, Bertha
Carr, Annette	McCoy, J. Mont.
Colegrove, Ernest	Mallory, Ida
Culbertson, Blanche	Morrow, Opal
Colburne, Mrs. L. H.	McDonough, Elizabeth
Davenport, Lydia	Moore, Millicent
DeArment, Helen	Marten, Marie
Dunkle, Mrs. Etta	McSteen, Mae
Dunn, Mrs. W. C.	Obens, Margaret
Darling, Archibald	Olcott, H. H.
Eppley, E. C.	Pappenhagen, Grace
Ensign, Mrs. G.	Proudfoot, Gordon F.
Edwards, Mrs. Wm.	Pierce, Edna
Flower, Flora	Quinby, Fannie
Forbes, Frances H.	Reynolds, Fred
Gilles, Fannie	Reynolds, Alene
Gillespie, G. L.	Rossman, Jessie
Gillespie, Maude	Reaveley, A. A.
Gillespie, Alma	Roess, Alma
Graham, Mrs. P. B.	Slocum, Ethel
Geere, Marvin D.	Simpson, Harry
Hewit, Florence	Shaffer, Helen
Hewit, Wilbur J.	Sheldon, Mary
Hewit, Forrest	Smith, Eleanor
Humeston, Esther	Smith, H. C.
Harrison, Anna	Smith, Charles
Henrietta, Anna	Stolzenbach, Edna
Harper, Frances	Snyder, Barbara
Jackson, Clara	Sulter, C. E. W.
Jackson, Fannie	Shoup, Gertrude
Jobson, G. B.	Shoup, Grace
Ker, Dr. Richard A.	Schreck, Mrs. H. N.
Kingsley, Pearle	Sheasley, Edith
Kissinger, Della J.	Stratton, Mrs. Frank

Snowden, Mrs. Geo.	Walster, Katherine
Thomas, Mrs. Fred	Wadsworth, Wm.
Terry, W. J.	Wood, Edna
Theobald, Mrs.	Yates, Helen
Tyler, Edith	Yelvington, Emily

PIPE ORGAN.

Beach, Ida	Jamin, Dorothy
Bell, Anna	Jackson, Mrs. E. H.
Carr, Anna	McDowell, Alice
Cooper, Rebecca	Moore, Ethel
Edmonds, Cecil K.	Porter, Myrta
Floyd, Mildred	Reavely, C. V.
Grant, Mrs.	Rist, Bess
Holt, Mrs. Ed.	Siggins, Ralph
Howard, Hetty	Schaffner, Emma
Inman, Mrs.	Schutz, Anna

STRINGED INSTRUMENTS.

Beebe, Margaret	Miner, G. L.
Beyer, Louis	Mosier, Earl
Dermott, Jane	Pinney, D. A.
Dunkle, Frank	Russell, A. F.
Gilles, Virgil	Trace, Fred
Henderson, Paul	White, Elma
Mayer, Harold	

THEORETICAL DEPARTMENT.

Adams, Ethel	Kelley, Mrs. B. E.
Adsit, Mayme	Lick, Florence
Deutsch, Ada	Lord, Clara
De Arment, Helen	Leet, Vesta
Fuelhart, May	Lippitt, Robert
Gartner, Daisy	McDermott, Grace
Hoffman, Josephine	McKinney, Lenore
Humeston, Esther	Marhoefer, Charlotte
Jones, Pearle	Mendel, Bertha
Jackson, Mrs. C. H.	Miller, Maude
Kohler, Clara	Moore, Millicent
Kebort, Hazel	Miller, Eva

Oakes, Olive	Slocum, Ethel
Palm, Laurena	Titus, Belle
Reynolds, Fred C.	Walster, Katherine
Schreck, Mrs. H. N.	Yelvington, Emily
Stockdale, Elsie	Yates, Helen

ART DEPARTMENT.

Burns, Mrs. T. B.	Lucas, Mrs. H.
Crams, Mrs. W.	Lansen, En Retta
Cartright, Miss	Mayer, Mrs. A. J.
Coggsell, Mrs. C. C.	Myers, Carrie
Calvin, Katherine	Northend, Mrs.
Davenport, Marion	Penfield, Miss
Downing, Florence	Palm, Laurena
Edwards, Mrs.	Rupp, Mrs.
Gilman, Margaret	Rumney, Mrs. T.
Heckman, Albert	Robinson, Adelaide
Hargrave, Elizabeth	Smith, Mrs.
Humma, Ray	Scott, Florence
Hayes, Mrs. T. P.	Warner, Mrs.
Kelley, Bessie	Wilson, Grace

RECAPITULATION.

Art Department.....	28
Theoretical Department.....	34
Stringed Instruments.....	12
Pipe Organ.....	19
Piano	228
Voice	106
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Total.....	427

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